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Wil A. Linkugel, The University of Kansas, Editor-in-Chief

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EDITOR FOR THIS ISSUE

Richard A. Hildreth, Associate Professor of Speech, The Kansas State Teachers College, Emporia.

EDITORIAL COMMENT

Broadly speaking, the science of ethics is concerned with customarily approved or disapproved conduct. As Radoslav A. Tsanoff says (Ethics, rev. ed., Harper, 1955, p. 4): "Its aim and guiding principle may be stated as intelligence in valuation." Valuation problems span the whole of human experience. Much human conduct may be morally neutral--being neither good nor bad--but sooner or later in every walk of life a person will be confronted with value decisions.

Speech communication is certainly not exempt from ethical considerations. Machiavelli in The Prince and Hitler in Mein Kampf were interested only in getting results, not in what was morally justifiable. No responsible speaker can use this approach: what works must be limited by what is ethical.

The speech teacher is assigned the role of instilling in his pupils ethical responsibility. To simply train effective speakers without helping them to discover guides to ethical valuation leads to a "what works" philosophy and fails to recognize that all communication in a democratic society presupposes a premise of ethical participation.

Every basic speech course should contain a short unit devoted to a discussion of the "ethics of speech in a free society." Assigned selected readings may form the basis of classroom discussion. The immediate ethical problems of classroom speeches and ethics in societal speech communication should be covered.

Students need to realize that both speakers and listeners must assume responsibility for ethics in speech. Since most people sooner or later find themselves in both roles, everyone has the obligation to develop definite standards. Ethics are usually lowest when people have no concept of what they should be. But if the majority of people have formulated ethical principles and have the courage to proclaim them and seek adherence to them by people engaged in communication, then the ethical level can be raised.

--*Wil A. Linkugel

AN OPEN LETTER FROM THE PRESIDENT

Richard A. Hildreth, President

Kansas Speech Association

Dear Member:

Secretary Al Higgins informs me that our membership has now reached a total of 148 people. This figure represents a rather serious problem facing those of us in the field of speech.

The first of these problems is discovered when the figure "148" is broken down for analysis. Approximately fifty (50) of this 148 membership are student members. Does it not seem rather hypocritical for those of us professionally engaged in speech work to encourage future teachers and practioners of speech to become professionally affiliated while a majority of us in the state are not even members of the state organization?

The second problem lies in the relatively weak strength of the Kansas Speech Association, because of its small memberships, as a "bargaining" agent with the Kansas State Teachers Association, the Kansas High School Activities Association, and the professional organizations of other areas. Many of our colleagues in the field have felt, in the past, some pressure from other academic groups who have indicated they feel speech is nothing more than a "skill" subject which can be successfully taught by biology, physical education, mathematics, and social science teachers. When we cannot build a strong organization to represent us within the state we are tending to add fuel to their contentions.

These are but two of the problems a small memberships poses. Can we not encourage those people in Kansas interested in speech to become members of our association? Can we not all take a hand in developing a truly "professional" spirit in our profession? As your president I call on each one of you who is a member to "carry the torch" among your friends and colleagues. Let us expand and grow this year as the result of a combined and concerted effort on the part of each of us.

If you need assistance in securing the membership of your friends or colleagues, please call on one of your officers. We are here to help.

A NOTE ON THE SPRING CONFERENCE. The dates of the Spring Conference have been changed. We belatedly discovered that the original dates fell on Easter weekend. The date of the SPRING CONFERENCE IS NOW: May 4 and 5, 1962.

Tentative arrangements have been made with Dr. W. Charles Redding, Head of the Industrial Communication and Speech Graduate Program at Purdue University, to be with us for the conference. It is anticipated that Dr. Redding will address the general session on Friday night and will be available for consultation with the round table interest groups on Saturday morning. Mr. Bob Patton, your President-Elect, has agreed to take charge of the conference program and will serve as coordinator of the various sessions.

Let us all start working now toward a fine Spring Conference in 1962.

Cordially,

TECHNIQUE: A RETURN TO STANISLAVSKI

JAMES McTEAGUE

Since the evolution of the Group Theatre to the present Actor's Studio, it was hoped that a vital and creative acting form might develop for the American stage. The METHOD, which has sought to adapt Stanislavski's system to the American theatre, was considered to be the answer. However, the current METHOD style of acting only serves to convince a large section of workers in educational and professional theatre that the great expectations of a hopeful American theatre have not been fulfilled. In imposing its refinements upon the Stanislavski system, the METHOD has developed a truthful emotional approach to acting, but it has remained static in one essential element: Technique.

The present METHOD approaches acting in a completely internal manner. While one must admit the immense importance of the emotional development of the actor, one should also be aware that the external techniques of the actor are similiarly essential. The METHOD has relegated the external techniques of the actor to the level of cliche, "crutches and gimmicks." External technique, for its own sake, is not a desirable goal for the actor. On the other hand, emotion is beyond the grasp of the audience unless the actor possesses the ability to communicate the emotion.

The METHOD actor will tell you that he is attempting to find an American way to act the classics. That is a noble ideal. But, if the advocates of the METHOD hope to develop an American approach without a conscious development of technique, they will be sadly disappointed. Stanislavski made this observation about the acting of his own Moscow Art Theatre. "In prose plays, even when they have large spiritual content, we are able to create something. But in poetical works of a grand nature which speak not of individual men or individual classes, but of all human passions, our technique and our experience were not strong enough."[1]

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[1]Constantin Stanislavski, My Life in Art (Little, Brown, and Co., 1933), p. 570.

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Stanislavski warned against concentrating on one style, because he realized that it only narrowed the actor's imagination. He was aware of the deficiencies of his own Moscow Art Theatre. He realized that it was begun in the spirit of Chekhov but that Chekhov was but one way to seek truth. If the artistic actor is to be a virtuoso, as Stanislavski implies, he must realize that technique is necessary for fulfillment.

One soon becomes weary of hearing technique associated with the "phoney" and all that is bad in acting. Stanislavski considered technique as being essential to the actor. What does the METHOD say on the subject of technique? "Voice, speech and movement - these are not to be overlooked,"[2] Lee Strasberg informs us. But Strasberg regards them as merely external aspects of the acting art. "We deal with the actor's inner life," he says. "Our emphasis is laid on thought, sensations, imagination and emotion, which are the basic ingredients of any human being."[3] Kim Stanley, a well known METHOD actress has this to say, "Some actors are afraid of the METHOD because they do not want to reveal their innermost selves on the stage. It's not easy. An actor may prefer to hide on the stage with characterization, with gimmicks."[4]

As these two quotations show, the METHOD's attitude only adds to the great confusion concerning technique. Strasberg seems to regard technique as a natural phenomenon. It seems that he expects the actor to develop technique by accident or he considers it as being of little importance. Kim Stanley associates characterization with "gimmicks"! How can the actor develop the needed flexibility of a true artist when part of the basis of his craft is slighted? To assume that an actor hides behind technique is ridiculous! Characterization is considered by Stanislaviski as the finishing touch that the artistic actor gave his character. Characterization is the final, but necessary, element of "truth" that helps the audience identify the character as distinct and individual.[5]

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[2]New York Times Magazine, "The Temple of the Method," May 6, 1956, p. 27.
[3]Ibid., p. 45.
[4]Ibid., p. 45.
[5]Constantin Stanislavski, Building A Character (Theatre Arts Books) 1947. This statement is based on the general content of Stanislavski's book. Specifically, Chapter II, "Dressing the Character" deals with this aspect of external technique. It is developed in illustrational form, using the student, Kostya, as the catalyst.

Perhaps the METHOD can profit by returning to the basic elements of the Stanislavski system, and re-evaluate the importance of characterization. The METHOD actor is not particularly regarded as being individual in his acting; on the contrary, he is often associated with bad speech, a ripped T-shirt, and blue jeans. In his search for individual expression, the lack of technique has hindered the search for an individual characterization!

The METHOD is somewhat vague on the subject of defining technique. At times, the METHOD actor associates technique with the external aspects of acting, such as voice, speech and movement. At other times, he will only accept technique as it is applied to the technique of emotional development - emotional recall, concentration, objectives, etc. The theatre almost universally embraces the METHOD's philosophy of emotional technique. The major criticism lies in the lack of virtuosity in the METHOD's approach and its apparent disregard for external technique.

Richard Boleslavsky, who was Strasberg's tutor, assumed that it was absolutely essential for an actor to be well grounded and accomplished in technique before he investigated his "emotional equipment." In his book, ACTING, THE FIRST SIX LESSONS, Boleslavsky advised the Creature (a striving actress) to develop her technique before she began her emotional education.[6] He considered it necessary for an actor or actress to have flexibility of voice, speech and movement. How is complete relaxation (so necessary for emotional freedom and concentration) possible without mastery of these external techniques? How is it possible to act Sophocles, Shakespeare or Sheridan without mastery of these techniques?

It is unfair to say that the METHOD ignores the external techniques, but one can only trust judgement, observation and common sense. Why are audiences constantly complaining of the mumbling, stumbling speech of the current actors? Why are English actors religiously imported for Broadway productions of Shakespeare, Shaw, Giraudoux, Anouilh or any play that demands "style?" The answer must be that American actors haven't the technique to cope with something larger than "realism." The dilemma is magnified for the director in college, university, or community.

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[6]Richard Boleslavsky, ACTING: THE FIRST SIX LESSONS, (Theatre Arts Books, 1933) p. 25.

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The METHOD is at the same stage of development and possesses the same deficiencies which were prevalent in the Moscow Art Theatre. Concerning their great dilemma Stanislavski wrote:

> We created a technique and method for the artistic interpretation of Chekhov, but we do not possess technique for the saying of the artistic truth in the plays of Shakespeare. This is what interferes with living him over, and forces us to act him, to falsify, to pretend and to achieve nothing.[7]

He followed this statement with a brilliant analysis that contains a warning for those who forget or choose to ignore the need for technique:

> Apparently it is not the inner feeling itself but the technique of its expression that prevents us from doing that in the plays of Shakespeare which we are able to do to a certain degree in the plays of Chekhov.

It is strange how the same problems that keep haunting the METHOD also haunted the founder of their system. The METHOD has achieved an acting technique that is capable of Chayefsky, Inge, Williams, and their own Studio conceived Watful of Rain.[9] But this represents only one small segment of the acting art. The METHOD has not achieved the flexibility it was supposed to have devloped in actors. Instead, it has insisted on developing the "real" to such a degree that it is almost inseparable from actuality The actual is not the purpose of thetheatre. The imaginary, the creative, is the essence of Drama.

Stanislavski realized that the "real" was a trap into which the actor was quite likely to fall. He constantly warned against concentrating on the "real" as an end in itself. The basic elements of his art: observation, concentration, and emotional recall are all necessary to achieve the "truth" in the character. But, the danger lies in the actor's tendency to use these tools without the technique that is required to project the character. The actor without external technique will usually feel lost in poetic play and revert to declamation and sterotype movement. The reason is obvious. In the poetic play the METHOD actor is out of his imaginative element. He has become so absorbed with the "real" that he cannot see

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[7]Stanislavski, My Life In Art, p. 350.
[8]Ibid., p. 35.
[9]New York Times Magazine, "The Temple of the Method", p. 27. (The story of this play is discussed. It was developed and written from the Improvisations of the Studio Actors.)

beyond to the imaginary. The difference being: there must be a distinction between the METHOD idea of "real" and actual reality. Actual reality is life as we see it about us, and life as we experience it in our day by day existence. To place actual reality on the stage is to rob the theatre of creative imagination. There must be a distinction in the actor's approach. If he loses this ability to distinguish between actual reality and the imaginary, he has lost his identification with Art.

Stanislavski attempted to explain the creative imagination in many ways. Perhaps the METHOD people have forgotten his words.

> From the appearance of the magic "If" the actor leaves the plane of actual reality into the plane of another life, created and imagined by himself. Believing in this life, the actor can begin to create.[10]

The Moscow Art Theatre found Chekhov to their taste. Their technique was sufficient to create the "Chekhovian" atmosphere and the rich, three dimentional people of his plays. They were able to grasp and project the basic "truth" of Chekhov's plays, but Stanislavski demanded that they constantly seek out the weaknesses of their technique so that they could broaden the scope of their art.

The parallel of the Moscow Art Theatre and the METHOD seems to end when the former attempted to establish a technique that would enable them to act the classics with "truth". The METHOD appears to accept only that part of Stanislavski's system that has the most appeal to the actor. Certainly it is more exciting to "feel" than to work on the mundane technique of voice, speech and movement. The METHOD is unfortunately instilling, whether consciously or unconsciously, disregard for the actor's external technique. True, it supplies talent with a magnificently developed system educating the emotions and trains the actor to achieve belief and then "truth". But, what good is "truth" if no one recognizes its significance? What good is "truth" if the audience cannot grasp meaning? What good is it if the actor fails to communicate with an audience because he has little, if any, technique.

The METHOD has developed a technique to show the essence of American life, and one must admire its contribution to the theatre. The METHOD now claims that it is in search for

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[10] Op. Cit., p. 466.

an American way to act the classics. Hurrah! But let it be based upon the sound principles that govern all good acting: creative imagination. The classics cannot be acted with the same technique now possessed by the METHOD. The thoughts, ideas, motivations and characters of the classics are much larger than actual reality. They demand technique, regardless of how American the techniques may be.

The many misunderstandings of the Stanislavski system arose because actors and directors accepted only those elements that seemed to fit their need. It is a well known fact that Stanislavski did not create a system based on rigid rules. He encouraged actors to find new forms and not be content with what someone else has done. Concerning the need for technique, however, Stanislavski was adamant. Talent and technique, virtuosity, and a keen development of the emotions, these are essential elements, no matter what new forms of acting may develop. They are the essential "truths" of acting. They cannot be separated; they cannot be denied.

HIGH SCHOOL DISCUSSION CLASS FOR TERMINAL EDUCATION

LARRY E. LARMER

To stress the importance of a high-school general speech course to this group of readers would be quite unnecessary. However, there is good cause to wonder if the run-of-the-mill speech class accomplishes the educational goal of meeting the needs of all the students. It would seem to this writer that there are some pupils, especially those for whom high school education is terminal, who could better profit from a discussion class as the basic speech course.

Obviously, the change advocated here is, in part, one of educational philosophy. Whereas high school speech as we now know it brings the student to the course and acquaints him with all the various possibilities in the field of speech; this proposal, on the other hand would bring one very important aspect of speech to the student and illustrate to him how he will actually be using it. The important thing is that there are so many who neither need nor are interested in a survey from a course which presents practical applications in life-simulated situations.

In a high school discussion class for the student who is not college-bound, opportunities would abound for the presentations which would be educational, informative, and practical. Perhaps an example at this point would illustrate the possibilities of such an approach.

Suppose the class were to be divided with one part representing a corporation and the other its employees. The "management" side would go through all the procedures of incorporating. They would obtain a charter, sell stock, and elect a board of directors. The board, in turn, would elect its officers. In simultaneous meetings, the "employees" would form a local union, establish their by-laws, and elect officers. All this, of course, is leading to the collective bargaining process whereby the two sides meet, through their representatives, to determine the conditions of employment. With certain revisions made to suit the size of the class, both sides should be given a great deal of latitude in their bargaining activities. Perhaps the union

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Mr. Larmer, from Emporia, is the Assistant Debate Coach at Kansas State Teachers College, Emporia.

would want to strike; if so, management may want to secure an injunction. If the class is large enough, possibly a third group could act as a Federal Mediation Board.

The writer anticipates the objection that probably the leaders of the class will be the elected representatives and the others will merely be passive onlookers. In an attempt to overcome this, the bargaining representatives would be bound to do only what they are directed to do. Thus, the ones representative of management can do only what the board of directors dictates. The board is bound by the wishes of the stockholders. The union representatives can do only what the union's executive council demands, and the council, in turn, is governed by the rank-and-file.

It is not hard to extract from this one example many items of educational importance which are presented in a practical sense. The students become aware of the internal operations of unions and corporations. They learn t he role of government in labor disputes. They get first-hand exposure to the democratic processes of group representation and compromise.

Equally as important, they learn how vital a role communication plays in everyday living. It should become quite apparent to them that in order to accomplish their objectives throughout life they must be expressive; that those who more effectively communicate will stand better chances of accomplishing their goals. As a result, though they may not consciously realize it, they become more persuasive.

Further along this line, the students would be brought to realize the necessity of knowing what they're talking about in order to have a "leg to stand on". Consequently, they become informed. Both management and labor in the above example must know what is reasonable in terms of wages, working hours, and conditions of employment.

Another objection is anticipated: How do we supply enough activities to occupy the students for an entire thirty-six weeks course? In response, it should first be pointed out that a class such as this would be readily adaptable to be taught on either a one-semester or two-semester basis. In the event that the class is to last an entire year, there are a multitude of possibilities. For instance, introductory material should be offered concerning parliamentary procedure and the various types of discussion. After this material is well in mind, the class

would decide the particular life situations they would desire to simulate. These decisions would be reached through the process of group discussion. Committee investigations and reports, general discussion of the merits and demerits of each activity, and final decisions based on a vote of the class would plan the specific situations for discussion activities. These situations could include labor-management bargaining as indicated above, Parent-Teachers Association meetings, farmers' cooperative groups, city-planning commissions, and even a mock Congress.

As far as this writer knows, this is an entirely original untried proposal. The motivating factor behind it is to devise a course in speech which is specifically geared to modern trends in educational thought. A brief survey of some of these trends would show how this proposed speech course accomplishes this.

It is designed to meet the needs of all students. While the philosophy of the course is geared to the pupil for whom high school education is terminal; the activities would be of equal value to the college-bound student.

It engages teacher-pupil planning. The theory behind this is that the student's interest is heightened in activities which he helped develop.

It employs the core-curriculum concept of learning. By using speech as the medium, subject matter from various other fields is brought together in a common learning situation.

It adheres to the "learning-by-doing" concept. Countless lectures could be made upon the subject matter which the students would encounter in these activities and little of it would be retained after graduation. However, by allowing them to absorb this material in real life situations, the problems of both retention and transfer are lessened.

It is the desire of the writer that this article might stimulate some thought on this proposal. Perhaps someday, somewhere, those more qualified and capable than he can put such a course into action.

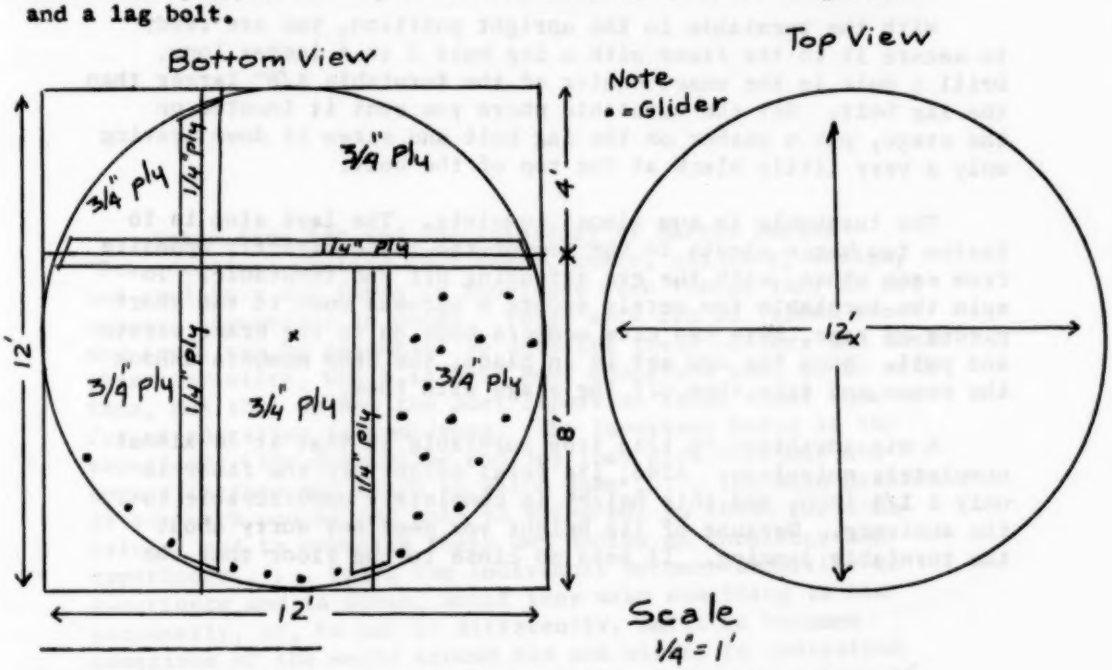
A TURNTABLE FOR EVERY STAGE

JOSEPH P. ROSSILLON

At least once in every director's professional lifetime, he is confronted with the problem of wanting to present a certain play but can't because it requires an instantaneous scene shift. Most high school theaters do not have adequate equipment to facilitate such a move so the script is grudgingly discarded.

The problem can be solved, however, with the use of a turntable. Unfortunately, since most "home grown" turntables are bulky, expensive, noisy, require a 6 inch elevation to facilitate casters and the casters themselves tend to lock, jam, or break off, most directors prefer to keep from using them. There is, in the writer's estimation, a solution to this problem.

A turntable can be made that is inexpensive, silent, easy to handle, does not use casters and sits only 1 1/4 inch off the floor. It can be made to any shape and size from 3/4" plywood. The only materials needed are: 3/4" fir plywood A/D, 1/4" plywood scraps, clout nails, approximately 50 to 100 domes of silence or gliders and a lag bolt.



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After establishing the size of turntable that you desire (preferably not more than 15 feet in diameter) lay the sheets of plywood on the floor with the "D", or poorest, side up. It should be noted at this point that the turntable can be made either circular, square or rectangular in shape, depending upon your needs and stage area. Join the sheets of plywood with 10 to 12 inch wide strips of 1/4" plywood, securing it with clout nails. The 1/4" plywood gives little to no security to the platform, but once it is turned over, no support is needed because the gliders will take care of the support.

The next step in the construction process is to cover the bottom of the turntable with gliders. It is preferable that you use gliders approximately one inch in diameter. Fasten the gliders to the 3/4" plywood only. Do not fasten them to the 1/4" plywood strips because the glider surface will then be uneven and the turntable will tend to rock when actors are moving about during the action of the play. The gliders should be placed approximately 12 to 18 inches apart over the entire area. The gliders are 1/2" thick, so the 1/4" plywood strips will clear the floor by 1/4" when spinning the table.

The under side of your turntable is now finished and it is time to turn it over. Do this with loving care because the joints are very weak. Once you have it turned over, however, the table is almost indestructable.

With the turntable in the upright position, you are ready to secure it to the floor with a lag bolt 3 to 4 inches long. Drill a hole in the exact center of the turntable 1/8" larger than the lag bolt. Set the turntable where you want it located on the stage, put a washer on the lag bolt and screw it down leaving only a very little slack at the top of the bolt.

The turntable is now almost complete. The last step is to fasten two brace cleats to the top of the table directly opposite from each other, with the eye extending off the turntable. To spin the turntable you merely secure a harness hook to two short pieces of rope, have two crew members hook on to the brace cleats and pull. When the new set is in place, the crew members unhook the ropes and take them off the stage with them.

A big advantage to this type turntable is that it is almost completely noiseless. Also, its total height off the floor is only 1 1/4 inch, and this height is completely unnoticeable to the audience. Because of its height you need not worry about the turntable jamming. It sets so close to the floor that the

gliders can not twist off, and they will chew up masking tape, gum and other small obstructions while in the process of turning. Because of the number of gliders on the bottom, there is no wiggle or give in the plywood and it will hold any amount of weight. It is possible to turn the table with a double set, some furniture and even a couple of people riding on it.

If, however, you have a very uneven floor or if the turntable must spin over uneven traps, you may want to cover the floor area under the table with 1/4" plywood. This will give you a smooth surface on which to work.

We have used this type of turntable several times on our stage with no ill effects and recommend it over any other type of home grown instrument.

Taken from Art and the Intellect by Harold Taylor:
"Few educators realize that dance, music, painting, design, and sculpture are forms of knowledge even though they do not express themselves in words. These arts can be talked about and facts can be assembled to describe their history and their characteristics, which is what most educators want to do with them, but that is not the most important thing about them as far as education is concerned. The important thing is the experience, the discipline and joy they give to those who engage in them and learn to value them . . . The main problem is to teach people not only to think but to think for themselves, and to organize their own bodies of knowledge and experience . . . Until the individual becomes sensitive to experience and to ideas, until they mean something to him personally, or, to put it differently, until he becomes conscious of the world around him and wishes to understand it, he is not able to think creatively either about himself or about his world."

PROFESSIONALISM IN THE FORENSICS PROGRAM

WINTON M. HINKLE

The past years have witnessed a phenomenal growth in the area of forensics activities, on both the secondary level and the collegiate level. I'm sure most of us in Kansas who have been associated with forensics activities can attest to this growth through our own experiences, whether as an instructor of long standing in the field, or as a student with just a few years experience.

This growth has come in many areas. The forensics program now enjoys more public respect than ever before. The value of forensics activities, academically speaking, has been acknowledged by most institutions. Many more students participate in forensics than have previously; the hosting of forensic meets and debate tournaments in many schools has given nearly all the students enrolled there a chance to become acquainted with the nature of the program. As long as growth of this sort continues, we in speech have every reason to be optimistic about the future of forensics in education.

While most people in speech will admit that there is a great deal to be pleased with in this growth of the forensics program, most will also admit that we haven't been so fortunate as to escape the inevitable growing pains. One problem in particular, which I term "professionalism", should be a point of concern.

Evidences of this sort of problem are reflected largely in attitudes, and in a deeper analysis, probably in the very educational environment in which the forensics program functions. Most forensic meets offer some sort of stimulation to the participants in the form of trophies, which, incidentally, often become very pretentious. Many schools attending these meets may bring with them a "specialist" in extemporaneous events, or in oratory. The writer has heard debate coaches measure their success or failure during a year in terms of tournaments won, or perhaps how they ranked at the state or regional tournament. Some schools offer awards to the debater who, at the end of the season, has compiled the most outstanding record as a speaker.

Mr. Hinkle is a sophomore Speech and Political Science Major at Kansas State Teachers College, Emporia, a former Kansas State AA Debate Champion and winner of two collegiate tournaments as a college freshman.

Without any question, these facets of the forensics program have their justification in serving to attract many students, and, perhaps in maintaining their interest. It is obvious, too, that these things bear quite a direct relation to the entire educational picture, where we find awards given for things ranging from academic standing, to outstanding athletic performance, and even to perfect attendance. This is reflective of our competitive society, and the stimulation of a competitive spirit in our school's students is a justifiable educational goal.

While there is justification for these aspects of the forensics program, there also exist certain dangers which are more easily observed and then dismissed, than corrected. Evidences of these dangers are simply outgrowths of the broader cause of the problem. For example, a student achieves what he considers the ultimate goal in the forensics program, perhaps the national collegiate debating championship. He considers himself at the end of his forensic rope, so to speak, and discontinues his participation the next year. Is it that further participation would hold no challenge to this person? Is it that the forensics instructor has no more to offer? Neither is probably the actual reason. The reason must lie somewhere in this person's education, for this individual seems to have failed to grasp the true reason that training in forensics is an invaluable part of both his academic and personal growth.

As another example, take the person whose goal in forensic work is to compile a more outstanding record than another student who had preceded him at the school he attends. A laudable goal, but it is not the ultimate end of the forensics field for this person. He seems to have failed, as did our first example, to grasp the goal he is actually working for. Arnold Toynbee describes human history as a series of challenges and responses; so, in speech, have these students been challenged, but the false professionalism which they have adopted, and which seems to have invaded the entire scope of forensic activities, has prevented them from seeing the larger challenge that participation in this work has to offer.

This false professionalism must be avoided; professionalism of a more mature, far-reaching nature should be emphasized in the best interests of a growing forensics program in our schools.

Obviously, this is not a need for far-reaching reforms. It is simply a need for a constant awareness of the broader goals of the forensics program in every school. It is a

need for every instructor in forensics to evaluate his efforts, and integrate them into what he knows to be the purposes toward which all speech education should strive. These purposes need no elaboration here, because we all must make our own personal interpretation of them if they are to serve us usefully. The editor-in-chief of this journal, Professor Wil A. Linkugel, expressed the over-all purpose of speech as being "to train more effective citizens," in his editorial comments last month. We believe this is more nearly the attitude of most forensic instructors; this attitude must be constantly present in all areas of forensic endeavor if a high level of integrity and true professionalism is to be maintained.

A REVIEW OF THE FIRST SOPHISTIC
As a Background for Modern Speech Concepts

JEAN C. SWOYER

In Greece, in the fifth century, B. C., a class of thinkers and teachers appeared and settled around Athens. These were the Sophists.[1] The movement of history in the fifth century, rapid and vigorous as it was, made change inevitable. A great effort of national defense, like the Persian wars, must in any case have given an impulse to freedom of thought, by increasing both national and individual self-consciousness. In Athens this awakening, comparable to that of Elizabethan England, was still more vigorous than elsewhere. It was the work of the Sophists at once to express this new self-consciousness and to satisfy the practical demand both for new ideas and for words in which to clothe them.[2]

Thus a need arose for the Sophists for the following reasons: (1) In the fifth century the frontiers of the Greek world became fixed and the impetus to scientific exploration was spent; consequently, interest was transferred from the world of nature to the world of man.[3] (2) There was a definite cultural and educational lag in that there was no available instruction and education in such subjects as public speaking, which was a necessity in the life of every Athenian at that time.[4]

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[1]The New International Encyclopedia (Sec. Ed.), XXI, New York: Dodd, Mead and Co., 1916.

[2]Sir Ernest Barker, Greek Political Theory, (New York: Barnes and Noble, 1947), p. 67.

[3]M. Cary and T. J. Haarhoff, Life and Thought in the Greek and Roman World. (New York: Barnes and Noble, Inc., 1940), p. 193.

[4]Whibley, (Ed.) Companion to Greek Studies, (Cambridge: University Press), p. 510.

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(3) The rise of democratic institutions and the spread of international influence created a need in men for an education in general subjects, and of course, not a deep education, but such a one as would enable them to talk intelligently, and make and understand allusions to the deeper questions of the day.[5]

The educational contribution of the Sophists was great. It is not easy to translate the word 'sophist' into modern language. At first sight, 'educational quack' seems the nearest equivalent, but upon closer examination, one can clearly reason that undiluted imposture could hardly have brought educated Athens to their feet.[6] They offered the only advanced instruction for men over the ages of twenty in such course as rhetoric, public speaking and ethics.[7] A hungry people cried out to the sophists and the sophists fed them with all the manner of intellectual food. They wrote books for the people on grammer, music, medicine, geometry, astronomy, tactics: they wrote on anything that could interest or instruct, but their main subject was on the conduct of life.

The real novelty of the Sophists is that they represent the first phase of reaction against Ionian philosophy. They attempted to turn inquiry to things human, and in that attempt, they are at one with Socrates.[8] They taught all sorts of subjects, including current scientific theories; but, in general, they took a dim view of the value of both religious and scientific interpretations of the world, believing that such speculation was purely theoretical and served no useful purpose. By losing the sense of the true, the Sophists and the Athenians, their subservient disciples, lost the sentiment of divine existence, of goodness and justice, which are identified with it. The moral influence of the Sophists was therefore very pernicious.[9]

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[5]Mahaffy, Old Greek Education (New York: Harper and Brothers, 1882), p. 79.

[6]R.W. Livingstone, The Greek Genius and Its Meaning To Us. (2nd Ed.), (London: Oxford University Press, 1924), p. 210.

[7]Walter R. Agard, The Greek Mind (Princeton: D. VanNostrand Co., 1957), p. 57.

[8]Barker, op. cit., p. 67.

[9]M.J. MacMahon, (Trans.), Demosthenes (S.C. Griggs and Co., 1881), p. 43.

Before dealing specifically and individually with each Sophist's methods of teaching rhetoric, one should gain an overall picture of the Sophists' views on rhetoric and oratory. With the Sophists came a new subject of the greatest influence. Formerly, natural talent alone had inspired political eloquence, but, thanks to the Sophists, it found a useful auxiliary in art. Gorgias promulgated a new method of instruction unknown, or neglected, until that time. Eloquence owed to them new qualities.[10] It would appear that the new-born art was taken up by Protagoras and developed in the direction of increased dialectical sublety. It has not been shown that Protagorean dialectic offered exceptional facilities for maintaining unjust pretensions.[11] Grammarians, rhetors, philosophers, men of letters seem thus to have converged toward a poetic strongly tinged with rhetoric.[12] When a young man of Athens came to Gorgias and Protagoras wishing to "learn Politics," how to arrange his arguments in the best order and style: how to employ metaphors, figures, rythms: how to master the art of narration, proof, exhortation, eulogy, satire: how to excite or calm human passions, how to turn them to speaker's uses.[13] Thus the general accomplishments of the Sophists' theories of rhetoric and oratory were (1) practical application of oratory to life, (2) greater flexibility of the language, and (3) increased pride in the beauty of the use of eloquence.

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[10] Ibid., p. 39.

[11] A. W. Benn, The Greek Philosopher (Vol. 1, Kegan Paul), (London: French and Co., 1882) p. 96.

[12] Charles Sears Baldwin, Ancient Rhetoric and Poetic (Gloucester, Mass.: Peter Smith, 1959), p. 247.

[13] Livingstone, op. cit., p. 212.

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DEBATING THOUGHTS:
An Appraisal of Some Fundamental Weaknesses

JOHN C. DEBROSS

This season Kansas high school debaters and their counterparts throughout the nation are engaged in the enterprise of constructing effective reasons and counter-reasons for expanding government aid to education. The process of debating this resolution is not substantially different from that of preceding years, except that the number of schools participating has undoubtly increased. In fact, as Windes has said, "Every year students from more than 3000 high schools and 500 colleges and universities in the United States engage in academic debating in one form or another in preparation for useful lives which cannot be lived without the give and take of argument." [1]

In the face of this apparent use and practice of debate in our lives, the evaluation of the process of debating is a never ending one. The "debate over debate" has been in session as far into the past as we have been able to record the history of speech. The views of Protagoras, Isocrates, Plato, Aristotle, and others can be seen to conflict at times about the use and the value of debate. The modern version of the argument usually centers around tournament vs. non-tournament debating; audience vs. single critic debating; and other equally recurring issues. To those in the public address field, especially to the forensics director, these conflicts become burdensome and at times heated. However, Windes again comments, "It's a healthy sign that the debate is never ending." [2]

Keeping in mind that it is a healthy sign to discuss and evaluate debating, it is this author's opinion that a few general weaknesses in the fundamentals of debate demand our attention.

While talking with several coaches at the Debate Coaches Institute this summer at Kansas State Teachers College, several

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[1]Windes, Russel R. and Kruger, Arthur N., Championship Debating, J. Weston Walch, Publisher, Portland, Maine, 1961.

[2]Ibid.

areas of short-comings in the instruction and practice of debating became evident to the author. These weaknesses are varied in nature and will be classified here as negative and affirmative weaknesses. It is hoped that much of what is hereafter stated will answer the often expressed question, "What can we do to better prepare students for advanced debate work in college?" However, there is no attempt to isolate the weaknesses to the high schools alone.

Let us begin by considering the negative weaknesses first.

Perhaps the greatest crime we commit in academic debate, with respect to negative case construction, is to fail to state the obvious advantage of this side of the question. As an instructor or debater, one must remember that before a debate begins the negative team has the advantage. This is always the case if the resolution is a well constructed one dealing with policy or fact. Further, since we are to assume that those responsible for wording a national high school or college debate question have attempted to select a debatable topic according to prescribed standards, this advantage of the negative should be more prominent.

What is this obvious negative advantage? It is the simple fact that the presumption rests with the negative until the affirmative can show just and sound reasons for a change. It sounds simple, but the general failure of the negative to identify itself with the presumption is remarkable high.

The real weakness is probably the failure of many of our students and instructors to understand the meaning of the term presumption. The term implies that the negative has the present policy--the occupied territory. If debate could be compared to a football game for a moment, we could say the negative has possession of the ball and it us up to the affirmative to get it away from them. The weakness is produced when the negative team fails to boast that it has the ball! This means the negative does not set the debate in its proper perspective. A team usually fails in this manner by placing too great a dependence on straight negative attack. Attack is fine, but to attack with the purpose of protecting the present policy is more beneficial.

Actually, the negative needs only to spend a small amount of time in order to identify itself with the presumption. It can do this by the simple technique of organization--by providing a framework which will house the negative ideas. On the 1961 Kansas State Teachers College debate tour one negative team argued that the affirmative proposal should not be adopted until all means short of federal aid have been exhausted. Further

they reasoned that even after this, the federal assistance should be only a supplement and not the broad program advanced by the affirmative. They then constructed a few reasons why this philosophy should prevail and thus established the negative position and identified the presumption. To tear down this construction the affirmative had to present a good justification for a change. In short, where the negative fails to develop a justification for believing the present system to be a sound one, the affirmative's task is less burdensome.

Another negative weakness that is closely associated with this first area is the use of attack alone. It seems dangerous to argue in a debate that the affirmative is simply wrong. The negative that ignores making a specific analysis of the affirmative need, plan, and the disadvantages to the adoption of the resolution usually confronts difficulties. Yet too many of our high school and college debaters rely on the hope that during an hours time they will find some glaring weakness in the affirmative reasoning. This approach isn't entirely wrong--such a weakness should be persued--but to do this without a well prepared plan of attack in all areas is dangerous. This author would go so far as to say that any negative team without some constructive case development is in danger. Others mellow this view to accepting a specific analysis of need, plan, and advantages.

To avoid these first two weaknesses by presenting a good negative constructive case leads into a third short-coming. This third weakness is best described as the "stigma of the canned negative case." To be sure, there is no argument that the absence of clash by the negative and the replacement of predetermined issues thatmay and may not apply to any affirmative is a valid objection. However, to call a well coached and well prepared team that systematically constructs a "negative case" against the proposition as stated--provided they offer clash--is not a "canned case." Probably few would argue with this statement--yet the danger of the hasty decision by a coach or a debater about what is and is not a "canned case" is omnipresent. The fear of having a "canned case stigma" that causes coaches and debaters to ignore negative constructive contentions and disadvantages harms the effective instruction and practive of argumentation. There should be nothing unusual about a negative team on the high school level having a constructive case and the ability to clash with any affirmative--yet such a creature is rarely found. This "stigma" is not so widely discussed on the college level.

A last negative weakness that needs attention is that of beginning the negative attack by a detailed review of the affirmative case. It is the rule, or so it seems, in high

school debate especially and in college debate on occasion, for the first negative speaker to completely run through the affirmative's first constructive speech before beginning an attack. The weakness here is simple, when a negative speaker reviews in detail, complete with examples, etc., and then goes back to consider each section individually he has as much as given the affirmative another minute of speaking. Consider the fact that a negative review of the entire affirmative constructive speech is little different from giving the affirmative speaker this extra time to do the same thing. It is better to begin on the negative ground--stating the negative position in the debate--and then to proceed to consider the affirmative issues one by one and offer attack to each as you go. In this way the negative conserves its time and establishes its position.

Leaving the negative arena, let us observe some affirmative dangers--or weaknesses.

The most often voiced, but true, criticisms of affirmative teams is the tendency to beg the question by failing to establish a prima facie case. Prima facie is the term used in debate to indicate a "good case". A more involved definition and discussion of the term may be explored by reading the views of Scott,[3] Freeley,[4] and others. Rowland and Eubank[5] have written the following which sums up the area for the moment, "In law, prima facie means evidence sufficient to establish a fact, or to raise a presumption of fact, unless rebutted. It is a case which would stand logically complete if it were not attacked by the negative."

Keeping this definition in mind, the weakness presents itself when the debater searching for a different approach to the topic tends as the phrase goes, "to go into left field." This is usually the result of a lack of careful analysis and research in the area in question. The fault belongs not to the debater alone, but to the director who also fails to explore a new "brainstorm." A simple measure that sometimes avoids this error is to ask yourself the question, "Can the negative accept everything we are saying and still not adopt the resolution as stated?" If the negative can do this--the affirmative has not presented a prima facie case.

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[3]Scott, Robert L., "On the Meaning of the Term Prima-Facie in Argumentation," Central States Speech Journal, Vol. 12, Autumn 1960, No. 1, pp. 33.

[4]Freeley, Austin J., Argumentation and Debate, Wadsworth Publishing Co., 1961.

[5]Potter, David, Argumentation and Debate, Henry Holt and Co., Inc., 1954, pp. 61.

A word of caution is probably required before leaving the prima facie weakness. Like the "stigma of the canned negative," the prima facie weakness is subject to the omnipresent danger of hasty decisions by debaters and coaches.

A second affirmative weakness is the failure to establish strong causal relations. This is a special problem for beginning debaters. However, the tendency for too many high school debaters to refer to obvious differences between the states regarding the financing of education is a good example of this weakness in the current high school topic. The debater is quick to jump from a statistic supporting this difference to the statement that this means there is a lack of educational opportunity. This does not necessarily follow.

To avoid causal errors the debater would be wise to study what he can find written in argumentation texts about this area of reasoning. Basic to all argumentation is the use of causal relationships. Thus this weakness applies to both affirmative weaknesses here because in the construction of the affirmative "need issues" strong causal relations are vital to sound argumentation.

A final weakness that prevails on the high school level, but which is not unknown to college debating, is the misconception about speaker placement.

The forensics director who sends four debaters to a tournament with the thought that he has one strong and one weak speaker on each team may be in for a shock when he considers this weakness.

On the affirmative the most difficult speech, and the most important with respect to doing the better job of team debating, is the first affirmative rebuttal. In this speech the affirmative must get back in the debate after the negative "block." This speaker has five minutes to counter fifteen negative minutes of speaking and at the same time he must not appear pressured. Thus one wonders about the coach who places an inexperienced debater in the position of the first affirmative with a stronger colleague. Is this really the best? Especially is this best if your approach with the less experienced debater has been to tell him this job is easier?

The most intelligent thing would be for the director to carefully analyze his personnel to determine which student is capable of making quick and effective answers to arguments. In other words, the best analysis debater. The debater probably ought to be given the first affirmative rebuttal.

This is why many college teams switch speakers on the affirmative--having one debater give the first and last speeches and his colleague, who is the analysis expert, the two middle speeches.

No matter what the decision--remember that every speech has a place in a debate. To ignore the importance of any speech is dangerous, but the misconception that the second speaker is always the best debater is a crime that is the rule and not the exception.

The same can be said for the negative team placement. The first negative constructive speech must be effective in its analysis of the affirmative case--if not, the negative may fall behind at the beginning and not get back in to debate at all.

The weaknesses that have been reviewed here are not intended to be thoughts from the top. They are the honest impressions of the author about the general needs of high school debaters as well as college debaters. Because it is always necessary to evaluate the program we have in Kansas it is hoped that this discussion of some of our debate needs will serve a useful purpose. Most of the dangers described are the weaknesses that the forensics director must correct, but the understanding debater can profit together with his coach, by considering these needs.

Thus as the high schools debate federal aid to education and the colleges toil with the idea of anti-trust legislation for labor unions perhaps we will improve our instruction of this process we call "academic debating." In the "debate over debate" it is our task as instructors and debaters to improve the art that Protagoras started well over two thousand years ago in Athens!

CURLI-Q
A History of Faculty, Student, Administrative Cooperation

MRS. KAREN NICHOLS

Curli-Q, the annual student benefit variety show at the Kansas State Teachers College, Emporia, was originated by Dr. George R. R. Pflaum in the fall of 1948. Dr. Pflaum (retired in 1960 after fourteen years as Head of the Speech Department) considered the possibility of presenting a stage production as a means of raising funds for much-needed band uniforms. He decided upon variety as the form, with singing, dancing, skits and specialty numbers. The whole atmosphere of Curli-Q was to be light, happy and lots of fun.

Dr. Charles Hendricks, Director of Bands, Edna McCullough, retired Head, Department of Women's Physical Education, R. G. Cremer, College Business Manager and Dr. Pflaum planned the first show for the spring of 1949, which paid for the uniforms and then some. It was the "and then some" which enticed the quartette to try the show a second time, this time with proceeds going to student aid.

After that, Curli-Q was added to tradition's roster. It has survived through fourteen productions, 1515 student performers and has provided 646 scholarships. Dr. Karl Bruder, now Head, Department of Speech, came to the college in 1950 and has been directing the show ever since. Charles Hill and James McTeague, instructors in speech, also serve as directors. Mr. Hill has directed outstanding musical numbers including a review of songs from the past and a story of the blues in song and dance. Mr. McTeague (new to the faculty this year) directed the skits. Joseph Rossillon, technical director, is important in co-ordinating the entire show. While the show is in its rehearsal period, Mr. Rossillon supervises his crew in the building and designing of scenery. The biggest task in the preparation of the show is done during technical rehearsals the last five nights before the production opens. It is here that scenery, lighting, sound, costumes and performers meet for the first time. Technical rehearsals usually begin at seven o'clock p.m. and continue until three or four o'clock a.m.

Mrs. Nichols is presently working on her M. S. Degree in French. She has a B. A. Degree at the Kansas Stage Teachers College, Emporia, in Speech and Foreign Languages.

The variety show is held in conjunction with homecoming festivities and usually occurs around the first of November. Each year, the three preformances draw alumni, local Emporians, students, faculty members and out-of-towners with whom Curli-Q has won a wide-spread reputation.

Curli-Q has a three-fold purpose: student aid, theatrical experience and entertainment. The production involves many departments on campus and inhabitants of Emporia. The scenery (Curli-Q has sixteen acts) is built by students with assistance from the College Maintenance Department. Students and faculty wives sew the hundreds of elaborate costumes. The Music Department provides the melodies (many of them are written especially for Curli-Q.) The pit band, which provides pre-curtain music and accompaniment for many numbers, is furnished by music students and is directed by Dr. Hendricks. The Women's Physical Education Department organizes the dance groups and choreography. Its modern dance group, Rhythmic Circle, is always featured in the program. Local families receive credit by gratefully lending various stage properties.

Before the show goes into rehearsal, many hours are spent in planning an outline of program numbers. There are four or five evenings of tryouts at which students are invited to present brief acts exhibiting their talents. After people have been selected from tryouts, a rough outline of a program would probably read: act one, spectacular opener with singers, dancers and Curli-Q chorus (the chorus consists of eight men and eight women who both dance and sing and are featured in several numbers); act two, a monologue; act three, the men's chorale from the Music Department; act four, a skit (skits are usually burlesques on timely subjects familiar to everyone); act five, a can-can by the Rhythmic Circle dancers; act six, rope twirler (specialty act); act seven, skit; act eight, Rhythmic Circle dancers; ten-minute intermission; act nine, story of the blues (with narration and featuring vocalists, dancers, vocal groups, and a small combo); act ten, skit; act eleven, girls, girls, girls, (feminine pulchritude in very elaborate costumes); act twelve, magic act (specialty act with magician); act thirteen, Treble Clef (women's chorus from Music Department); act fourteen, skit; act fifteen, guest performer, (usually outstanding talent from a Kansas high school); act sixteen, tremendous finale employing the entire cast.

All acts must be geared so that a number with a small cast can perform in the downstage area while the upstage area is being set up for a number with a large cast.

Publicity is very important to Curli-Q and the assurance of having large audiences. A publicity schedule is made for news releases and advertising. Posters, hand bills, table cards, tickets and programs must be designed and printed well in advance. There are general news releases, ads, hometown pictures of performers and radio commercials to be considered. Every phase of Curli-Q is a tightly-knit organization which follows a compact schedule. The entire show is faculty directed so that it is a teaching, as well as a learning experience.

When Mr. Rossillon shouts, "Heads!" (which means watch out above for a lowering curtain; Dr. Bruder demands, "Quiet!"; Mr. McTeague, "On stage, act one!"; and Mr. Hill, "Okay, let's take it from the top!"; one could assume that there are only five more nights before Curli-Q opens.

SPEECH, DEBATE, AND THE LEGAL PROFESSION

JERRY R. DEMO

There is on the wall of my law office a certificate from the Supreme Court of the State of Kansas which reads in part, "By These Presents Be It Known That: Jerry Roland Demo,..was on the 10th day of February, 1960, duly made admitting him to practice as an attorney and counselor of the Supreme and all inferior courts of the State of Kansas..." To me, this document is invaluable, because it members me as a member of a worthy and honorable profession. To pursue the profession of law was one of the wisest decisions I ever made.

I can't help but think however, that a decision I made well over ten years ago was just as wise a decision, and perhaps made the road to my goal of becoming an attorney-at-law just a little easier to walk, for it was then that I decided to participate in the field of intercollegiate debate. This decision opened the door to training which I shall always use, to an education which I shall always use, to an education which I shall always cherish, and to experiences which I shall never forget.

Abraham Lincoln, president, attorney, and public speaker of some renown is credited with saying something to the effect that a lawyer's stock in trade is his time and advice. What a truism that is! Our very livelihood, our bread and butter, if you will, depends solely on how well we use our time and how wisely we offer our advice. It therefore goes without saying that anything which is of assistance in the planning of the proper delegation of this all important "time" and which is of assistance in the continuing struggle to always offer wise and intelligent "advice", is invaluable. It is in this category that I place the experience and training offered by high school and inter-collegiate debate.

The similarities which exist between the field of debate and in the profession of law are unique. The attributes required of the good debater are absolutely essential to the good attorney. Alan Nichols, dean of American Intercollegiate Debate Directors, has a talk which he sometimes gives on the

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Mr. Demo, Emporia attorney, is a part-time Instructor in Speech, The Kansas State Teachers College and a former National Phi Rho Pi debate champion (El Dorado Junior College) and West Point debate finalist for the Teachers College.

"Three Cardinal C's of Debate." Courtesy - Competency - Courage. Are these not also cardinal virtues of a good lawyer? Are they not absolute musts in the competitive, professional field of law?

Review with me, if you will, just a little of the training and education to be gained by participating in competitive debate, and then try to exclude any of these from the list of qualifications and requirements which the practicing attorney must fulfill and meet every day of his professional career.

We may well begin with the celebrated "Cardinal C's of Debate", courtesy, competency, and courage. The debater who fails to exhibit courtesy to the opposition, to judges, to coaches and to all with whom he comes into close personal contact, and who fails to radiate competency and self-confidence, and who lacks the requisite courage to meet all opposition and situations with an abiding determination to win, if he can, but lose graciously if he must, will most always be watching the finals as a member of the audience. Show me an attorney then, if you will, who can retain clients by being discourteous, who can win law suits by revealing a lack of competency and self-confidence, and who will succeed in any phase of practice without the necessary courage to meet all odds. No such attorney exists!

In debate, you are oft-times caught off guard by a well conceived counter plan, by unusual approaches, or newly discovered evidence. This is the time when the enemy is attacking, and if your defenses fail you now, you will most assuredly be overrun, and the judge's ballot will be the oppositions banner of victory. So you must defend with the weapons provided you by your debate experience in this particular situation, fast thinking, clear reasoning, and logical, precise presentation in rebuttal. Time after time, as court room drama unfolds, the attorney is met with the same situation, only in this case, the stakes may be higher, for you could be dealing for a man's freedom or his very life. The lawyer who fails to think fast, reason clearly, and appeal to the jury logically and precisely in this situation, will lose more than just a trophy.

Perhaps one of the finest experiences one can gain from participation in debate is the ability to analyze a given situation, or audience, and then do something about your analysis. You unconsciously develop a keen sense of observation, or quiet inquiry. You possess an ability necessary in gaining information which enables you to establish your competency and ability, your case, "beyond a reasonable doubt," if I may borrow from my profession. You show me the attorney who cannot analyze a

given set of facts, who cannot learn by observing a jury, who cannot by observation alone obtain information essential to his case, and I'll show you an attorney who will never leave a courtroom with a decision or a verdict.

I have only mentioned a few of the items you can acquire from debating, all of which are essential to a successful practice of law. There are many more. Debate improves your ability to communicate; where is the attorney who can't adequately communicate with a client, judge or jury? Debate improves and builds a sense of humor; a "dead-pan" attorney will soon be just a "dead" attorney. Debate builds in you a sense of purpose; of understanding; an attorney without purpose or understanding is just like the unfortunate duck out of water. I feel you could go on like this indefinitely.

It has been said that in our normal life span of 70 plus years, we will spend a quarter-million hours talking or listening to others do the same thing, in my profession perhaps even more. A prospective young lawyer must remember and always realize that the main arch between himself and his clients, his judges, and his juries will be speech. How well he develops, utilizes, and practices this asset will determine how strong that arch really is. Debate gives him a wonderful foundation upon which to build that arch.

As I look back on my experiences and training as a debater and speech student, one fact stands out most vividly in my mind; there is no magic formula which transforms you into a master orator or speaker. You don't inherit speech, you learn it. You've got to work to make it better. It is my firm conviction that you can make the task of learning speech and how to use it much easier by allowing yourself the pleasure, the fun, and the experience of debating.

If I were to offer any advice in reference to debate and speech in general, it would be this: never be satisfied with your speech, no matter how good it is. It can always be better. To learn to talk better is an uphill climb. Why not make the climb a little easier? Try debating!

NEWS AND NOTES

From the Secretary's Desk:

As the groundhog does in February, I will crawl out from under a big pile of debris on my desk and send greetings to all members of KSA in November.

Our memberships list is at the 150 paid member mark and is still growing. One of the most encouraging aspects of the membership is the enrollment of so many Student Memberships from our colleges and universities. Emporia State leads the way with over 40 student members.

I hope that you are all making plans to attend the Speech Association of American Convention in New York this December. The KSA is offering you a whale of a deal on transportation with our charter flight from Kansas City. Ponder this opportunity carefully because it may be some time before this chance comes your way again.

At the Spring Convention held in Pittsburg last April there was some discussion and a recommendation that the KSA pay $100 of the expenses of the President or his appointed representative at the National Convention. A vote was never taken on this matter. Would you please tear off the attached ballot and send it to me and I will announce the results in next month's Journal? All replies must be in my hands by November 30.

This is all from the desk at this time. Best wishes to you all. AJH.

----------THE KSA SHOULD PAY $100 OF THE PRESIDENT'S OR HIS REPRESENTATIVE'S EXPENSES AT THE NATIONAL CONVENTION.

----------THE KSA SHOULD NOT PAY $100 OF THE PRESIDENT'S OR HIS REPRESENTATIVE'S EXPENSES AT THE NATIONAL CONVENTION.

Signed_____